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15 CENTS

NOV. 8, 1940

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And, in every issue, interesting and accurate articles on every phase of hot music. Among the features planned for the next issue are:

An article on the New Orleans trombone Kid Ory, by Dave Stuart.

A Sidney Bechet discography compiled by John D. Reid, to be followed in the next issue by a biography of Bechet by Mary E. Karoley, seventh in a series on New Orleans clarinetists.

JAZZ INFORMATION
SUITE 900 - 505 FIFTH AVENUE
NEW YORK CITY

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VOLUME TWO, NUMBER EIGHT
NOVEMBER 8, 1940

What's New in Jazz . . .

BASIE MAY JOIN GOODMAN, junking his own world-famous band to go with the new BG outfit. Troubles between Basie and MCA, his bookers, have caused the Kansas City maestro to threaten to quit as a leader and become Goodman's featured pianist, a position he's been filling lately on some of Benny's one-nighters. Although Basie's contract with MCA as a leader has several years to run, there's nothing to prevent him from giving up the contract and retiring as a bandleader. Cootie Williams joined Goodman in New York this week, after Benny had played a one-nighter with Henry "Red" Allen on trumpet. George Auld, tenor sax who formed his own band after leaving Artie Shaw, is reliably reported joining Goodman.

MANNY KLEIN JOINED HAMPTON in California last week, the Chicago Defender reported. Klein, a well known white trumpet man, has worked with such bands as the Dorsey Brothers, Ray Noble and Benny Goodman. For the past few years he has been doing radio and movie work on the Coast. News that Klein had joined Hampton, the first case of a prominent white musician joining a colored orchestra, came after Lionel had his line-up set and ready for a tour of one nighters. Klein joins a trumpet section consisting of Ernest Royal, Jack Trainer and Eddie Hutchinson. Fred Beckett, Sonny Craven and Henry Sloan form Hampton's trombone section, while the saxes are Bob Barefield, Illinois Jacquet, Jack McVey and Marshall Royal. Ray Perry doubles on sax and violin. The rhythm section features Charles Thompson, piano; Irving Ashley, guitar; Vernon Alley, bass; and Lee Young, drums. Evelyn Myers is the featured vocalist with Lionel.

RAY NANCE JOINED ELLINGTON, in place of growl trumpeter Cootie Williams. The latter handed in his notice to the Duke two weeks ago, after eleven years with the Ellington band, to join Benny Goodman's new outfit. Nance, a Chicagoan and ex-leader in his own right, formerly with Horace Henderson, took over Cootie's chair on probation only, while the search for a permanent replacement continued. Meanwhile the Duke ended a two-week engagement at the Auditorium Theatre in Columbus, Ohio. On December 12 the Ellington orchestra will give a two-hour jazz concert for the students of Colgate University, Hamilton, N. Y.

Rex Stewart, left in full possession of Ellington trumpet honors, has signed a contract to record with small groups of the Duke's men on Bluebird. Cootie Williams, who led similar groups for Okeh when he was with Ellington, will continue on that label with pick-up combinations.

ART HODES' NEW BAND OPENS Monday, November 11, at the Childs' Restaurant on 103rd Street and Broadway, New York. Hodes, Chicago pianist

who has been attracting increased attention recently, has George Brunies on trombone and "Pip" Villani on clarinet. Art is an alumnus of the Wingy Mannone, Floyd Town and Joe Marsala bands, and led his own combination at the Pirate's Den in Greenwich Village last winter. Ken Duvallon, drums, and Duke Duval, trumpet, complete the new outfit. Not only is Hodes' the first small hot band venture in New York since Muggsy Spanier opened at Nick's last year, but it will provide the only jazz between the fifties and Harlem.

WETTLING AND CONDON LEAVE HACKETT at the expiration of their two weeks' notice. The star drummer and guitarist of Hackett's band, now at Nick's in Greenwich Village, New York, were given notice last week together with Artie Shapiro, bass, and Johnny Gassoway, sax. George Wettling and Artie Shapiro auditioned for a radio commercial with Paul Whiteman, but have not accepted the offer yet. Wettling's place in Hackett's band will be taken by Fred Moynahan, and Condon's by Frankie Tam. Nick Caiazza, former Spanier and Bradley tenor man, will take over Gassoway's chair.

PEE WEE RUSSELL OPENED AT NICK'S last week in a four piece combination led by accordionist Tony Ambrose, which plays relief for the Hackett band. Others in the group are Bill Clifton, former Whiteman pianist, and Fowler Hayes on bass.

JAM SESSIONS AT GREENHAVEN INN on the Post Road in Mamaroneck, N. Y., are in full swing again. Patrons of Bill Williams' Westchester spot remember the Sunday afternoon music of last falland areflocking back to hear such name musicians as Joe Sullivan, Bobby Hackett, Zutty Singleton, Artie Shapiro, Bud Freeman and Pee Wee Russell. Pete Johnson, boogie-woogie pianist from Cafe Society, has been entertaining at the intermissions. Future stars to appear, if possible, are Joe Marsala Joe Bushkin, Carmen Mastren and Hot Lips Page.

A BOOGIE WOOGIE ALBUM was released this week by Decca. The twelve sides in the collection include six band numbers and six piano solos. Except for two new Pete Johnson solos, Blues On The Down Beat and Kay Cee On My Mind, all are reissues. The other solo sides are Meade "Lux" Lewis' Yancey Special, Mary Lou Williams' Overhand, Cleo Brown's version of Pinetop's Boogie Woogie, and Honey Hill's Boogie Woogie. Albert Ammons' Boogie Woogie Stomp heads the band sides, followed by Andy Kirk's Little Joe From Chicago, Teddy Powell's Teddy Bear Boogie, Woody Herman's Indian Boogie Woogie, and two Bob Crosbys, Gin Mill Blues and Boogie Woogie Maxixe. A booklet by Dave Dexter, Jr., accompanies the album.

Other forthcoming Decca releases include a Kansas City Jazz album and two "Anthology" albums, one of White Jazz and one of Colored Jazz. The White Jazz album will feature sides by Adrian Rollini, Jack Teagarden, Red Norvo, Wingy Mannone, the Crosby Bobcats, Freeman's Summa Cum Laudes, the Dorsey Brothers, Jimmy MacPartland's Squirrels, Joe Venuti, the Delta Four, Casa Loma and Ben Pollack. The Colored Jazz album will include recordings by Duke Ellington, Louis Armstrong, Andy Kirk, Coleman Hawkins, Count Basie, Johnny Dodds, Sidney Bechet, Jimmie Noone, Jimmy Lunceford, Earl Hines, Fletcher Henderson and Albert Ammons. All these are reissues from the Decca catalogue.

SIDNEY BECHET ARRIVED AT FONDA last week to start his second winter season at the Log Cabin Inn. Last Winter Sidney led a band at the Cabin for several months. His return neatly squelches rumors that he

JAZZ INFORMATION is published every second Friday by Jazz Information, Suite 900, 505 Fifth Avenue, New York, N. Y. Telephone, Murray Hill 2-3755. Editorial telephone, Academy 2-1953. Single copies fifteen cents. By subscription: $3.00 a year, $1.50 six months, $1.00 four months.

EDITORIAL BOARD: Eugene Williams, Editor. Ralph J. Gleason, Jean M. Rayburn, Associate Editors. Edward Rice, Jr., Art Editor. New York Staff: Herman Rosenberg, Donald Wolf. Chicago Staff: John Steiner, Wesley M. Neff. Boston Staff: Charles Miller.

would open at a spot in Philadelphia. Bechet's present recording plans call for waxings with pick-up bands for Victor as well as "guest star" appearances with that company's big name swing outfits. He is scheduled to return to New York this Monday for a recording session.

FAZOLA WILL STAY IN NEW ORLEANS, having taken a job with Tony Almerico's band. The clarinetist, formerly starred with Bob Crosby and lately with Jimmy MacPartland's band in Chicago, went home for a visit a few weeks ago, and has decided to remain.

COLEMAN HAWKINS REPLACED ELDRIDGE at Kelly's Stable in New York last week, as Roy took his band out on a series of one-nighters. Alternating with Hawkins is Slam's trio, with Billy Moore on guitar and Prince Carter, piano. Kelly's was the scene of the Hawk's American debut, almost a year ago, after his long sojourn in Europe.

HARRY LIM'S CHICAGO SESSIONS CONTINUE successful with Cootie Williams and Harry Carney starring for the October 27 crowd and Jimmie Noone and Jimmy Yancey headlining the November 10 show. Lim hopes to present Cripple Clarence Lofton on the 17th. Sessions are drawing society crowds averaging 150, and seem due for a successful run at the Hotel Sherman's Old Town Room.

BUD FREEMAN GOT A BOOKING at the Paddock Club, in Miami, Florida, starting December 1. Bud plans to take a six-piece band including Max Kaminsky, Pee Wee Russell, and George Wettling, with Bill Clifton on piano and Sid Jacobs, bass. The group will play a week at the West End Theatre in Harlem before leaving for Florida.

New York

Greenwich Village. Joe Sullivan and his band, Meade "Lux" Lewis, Sister Tharpe, Billie Holiday and Art Tatum at the Sheridan Square Cafe Society. Zutty Singleton's trio continues at the Vanguard with Don Frye on piano and Albert Nicholas on clarinet. Lennie Ware's trio, at George's, now sports Eddie Heyward on piano, plus the young white tenor sensation Herbie Fields. Bobby Hackett's band continues at Nick's, with Tony Ambrose's quartet including Pee Wee Russell.

Midtown. Kelly's Stable offers Coleman Hawkins' band plus Slam's trio. Uptown Cafe Society has Teddy Wilson's and Eddie South's orchestras, plus Hazel Scott, Pete Johnson, Albert Ammons and the Golden Gate Quartet. Joe Marsala's band, with brother Marty and Hot Lips Page on trumpets, continues at the Hickory House. Jimmy Ryan's on 52nd Street has Pete Brown; John Kirby stays at the Beachcomber with Maxine Sullivan. Bobby Martin is still at Martin's on 57th Street.

Uptown. Les Boone's trio at the Hollywood; Erskine Hawkins at the Savoy Ballroom, Earl Bostic's band at Small's, Fred Moore's small group at the Victoria. Fats Waller appears at the Apollo Theater for a week starting November 8, followed by Jimmie Lunceford. Hot Lips Page's orchestra opened at the West End for a week on November 1. Teddy Hill's band follows Page on the 8th, and Teddy Powell on the 15th. Eddie Barefield continues at the Mimo and Wingy Carpenter at the New Capitol.

IN THE NEXT ISSUE:

EDWARD "KID" ORY

By Dave Stuart

A SIDNEY BECHET DISCOGRAPHY

By John D. Reid

And Reviews of New Releases and Reissues if review copies arrive.

Photo courtesy of RCA-Victor

BARNEY BIGARD

BARNEY BIGARD

by George Hoefer, Jr.

(DOWN BEAT COLUMNIST)

Barney Bigard, clarinet soloist, composer and assistant leader of the Duke Ellington orchestra, is much better known among jazz students than is Barney Bigard, New Orleans clarinet. Tracing the biography of the most successful professionally of all Orleans clarinetists reveals one very unusual feature. Bigard did not find himself as a clarinet player until he became an integral part of the Ellington pattern.

In fact Barney Bigard, before he joined Ellington, was a tenor saxophone virtuoso of no little renown. He had played clarinet, as we will see in following his career; but the survivors of the Oliver Dixie Syncopators still talk about Barney's tenor, an instrument in which he has now lost all interest. The point is of importance because as the Bigard clarinet came to flower, his influences and environment were not the usual Dixieland that nurtured Dodds, Noone, Simeon and Nicholas.

Albany Leon Bigard was born in the Crescent City on Villere Street March 3, 1906. The Bigards were of French-Spanish heritage, but beyond his New Orleans-born grandparents no family history is known to Albany. The leading musical light in the Bigard clan was Uncle Emile, who played fiddle and fronted Kid Ory's band. Albany's brother Alexander was a drummer, while their cousin Natty Dominique played the cornet.

Mother Bigard could speak only French, and her "Bah-nay" soon became just plain Barney. The given name was dropped, to reappear in the summer of 1940 when "Albany Biggers" was listed as the clarinetist on the HRS label, in order to protect a Barney Bigard record contract with another firm.

There were two trades that almost claimed young Bigard before he finally decided on music. While very young, Barney learned to roll cigars, and became proficient enough to earn money in a shop. However, his folks soon decided this was an unhealthy occupation, and sought to interest him in music. Uncle Emile was rehearsing the Ory band in the Bigard parlor, but the only interest Barney would evidence was in pulling the music off the stands, much to Emile's consternation.

Approached on the subject of an instrument, Barney would hold out for the cornet; but the family board of strategy decided he was too small and his lung capacity inadequate to blow an Orleans horn. Emile had spent a year and a half teaching Barney music fundamentals when he borrowed a small E Flat clarinet from Johnny Dodds for the seven-year-old to master. Lorenzo Tio, Jr., was then summoned to teach the youngster technique. Omer Simeon was also studying under Tio Jr. at the time.

In spite of the inspiration of this famous teacher, Barney took up still another trade, that of photo-engraving. For six years he practiced the trade after school hours and in the summer vacations, managing to earn a good sum at it. By the time he quit school (before finishing the tenth grade), he had begun to follow the "second line". This was the name given in those days to the group behind the brass

band in parades and at picnics, and around the stand at dances.

This exposure to good jazz had its effect on Barney. Alphonse Picou, "Big Eye" Louis Nelson and Tio, Jr. began to enjoy his admiration, as did the cornetists Emanuel Perez and Buddie Petit. There came a time when, if "Big Eye" didn't feel like playing a job, he would send Barney in his place. Young Bigard's first professional job had netted him fifty cents with a group of kids hired to play for the opening of a new bar room.

Perhaps the competition was too keen, or he was trying too hard to emulate the style of the masters rather than to develop his own clarinet expression. Barney soon learned that his early efforts were very poor. One day, walking towards a picnic job out on Lake Pontchartrain which Nelson had sent him on, he overheard voices as the other musicians came into view: "Jesus, look what that son of a gun sent out to play clarinet, this guy will charm snakes all day." Right then and there Barney Bigard decided to dispense with the clarinet.

A few days later he had acquired one of the most unpopular instruments in New Orleans, a tenor saxophone. In no time at all he became a sensation on the tenor and as he himself expresses it, "was the slapping-est and popping-est sax man in all New Orleans." The new instrument won him his first location job at Tom Anderson's Cabaret with Al Nicholas' group late in 1922. Al's six man band with Barney on tenor, Arnold Metoyer on cornet, Luis Russell, piano, Paul Barbarin, drums, and Willie Santiago, banjo, used to play from nine P. M. to four A. M. in a room partitioned off from the bar, where there were tables and hostesses. The job paid twenty-five dollars weekly and Bigard used to double occasionally on the soprano sax.

These were gay days for the young New Orleans musicians. They left the job regularly together at four-thirty to go to a private club, known as the "Boudoir", where a cooler of wine always awaited them. When their appetites were whetted by the wine they would move on to the "Kitchen", another favorite spot, where they would feast on gumbo and other New Orleans delicacies.

One morning Santiago left the "Boudoir" to buy some fish at the market, to be cooked at the "Kitchen". He got a large Red Snapper and started for the rendezvous, but at the corner of Dumaine and Claiborne Streets he decided to sit down and rest a minute. Willie was famous for his ability to play banjo while seven-eighths asleep, and on this particular morning he fell sound asleep on the corner with the Red Snapper on his lap. By noon, the hot sun had turned the malodorous fish enough to knock Willie off his roost long after the fishless party was over.

When the first Anderson period came to an end, Barney joined Octave Gaspar's outfit playing at the Moulin Rouge, a high class spot out in West End close to the Spanish Fort. In this band were Gaspar, bass viol and leader; Barney, tenor sax; Ernest Trepanier (Olympic Band drummer); Willie Pajaud, trumpet; Sam Dutrey (Honore's brother), alto sax; and the preacher-like trumpeter Henry Charles, who played first. This job lasted into the middle of the summer of 1923.

Bigard finished out the summer with a "scab" band playing Piron's stand at the Amusement Park close by the Fort. Here Barney worked with Amos White, trumpet; Bobby Ysaguirre, bass; Paul Barbarin, drums; and Willa "Three Fingered" Bart (an ex-school teacher), piano. This short stint was ended soon by union trouble, when a stink bomb was thrown at Three-Fingered Willa.

Our young tenor saxist then rejoined Nicholas at the Anderson Cabaret for their second run, of a year's duration. When Nick left for Chicago, in May 1924, Luis Russell took the group over until he returned. Nick was enthusiastic about the prospects up the river, and when "Doc" Charles Cooke sent for Luis Russell on Jimmie Noone's recommendation, the boys were all anxious to try their luck in Chicago.

It was a matter of a few days after Russell's departure that word was received from Joe Oliver for

Courtesy of George Hoefer, Jr.

BARNEY BIGARD WITH DARNELL HOWARD AND NATTY DOMINIQUE: CHICAGO, 1939

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the band to come North. King Joe is reported to have incurred the wrath of the Windy City local when he sent for Nick, Barney and Barbarin. The Chicago musicians were beginning to resent the influx from the Gulf Coast. One musician of the time states that Oliver was fined when the three Nicholas boys showed up. At any rate, when Red Allen was sent for later, arrangements were made to pick him up in St. Louis.

Oliver was grooming a band for the re-opening of the Lincoln Gardens (Royal Gardens). The date went up in smoke when the interior of the Gardens was gutted by fire on Christmas Eve, and the King went to work for Dave Peyton at the Plantation, while the New Orleans arrivals took to gigging around town with Jelly Roll Morton and Richard Jones. The latter got them one three-day theatre date on the North Side, where they failed to receive a cent for their efforts.

By late February, 1925, King Oliver got the Plantation job for himself and organized the famous Dixie Syncopators, with the well-known personnel featuring Barney Bigard on tenor saxophone. This was to be a two and one half year run for the last Oliver group that created a sensation.

Barney's first recording seems to have been in April 1926, when the Dixie Syncopators waxed their first sides for Vocalion. Barney played tenor sax on all the sides listed in Hot Discography through Vocalion 1114. He also recorded with the same group under Luis Russell's name for Vocalion and Okeh in 1926. His tenor solos on "Plantation Joys" (Okeh 8424) by Luis Russell's Heebie Jeebie Stompers and on King Oliver's "Deep Henderson" (Vocalion 1014, Brunswick 3245) are representative of his work in this period.

It is also of note that he appeared on Okeh 8350 by Al Wynn and his Creole Band, playing tenor sax on "That Creole Band" and "When". At this time Barney's inspiration was the early Coleman Hawkins, prior to the Hawk's change of style. "Tick" Gray (trumpet) recalls that Barney was usually featured on two solo choruses in each number.

Previous testimony by New Orleans clarinet players has given Darnell Howard's departure for China as after the Plantation date. He states himself that he left seven months after joining the band and returned July 1, 1926, while Oliver was still at the Plantation. It was Darnell's absence which led King Oliver to recall that Barney had once played clarinet -- although Barney was reluctant to admit it. The King was persistent; he got his tenor man an old Conn clarinet and told him to brush up.

Bigard did practice and teach himself during this period, but the clarinet wasn't used with the band to any extent. Omer Simeon states that on September 21, 1926, Barney joined himself and Darnell Howard on a Jelly Roll Morton date, playing clarinet on "Sidewalk Blues" and "Dead Man Blues", Victor 20-252, and "Steamboat Stomp", Victor 20296. This would be Barney's first record date on clarinet; but he did not take any of the solos on the records. Barney also recalls something about a record date with Richard Jones during this Chicago period with Oliver, but details are lacking.

Early in March, 1927, the Plantation developed trouble with a

Photo by Hoyte D. Kline

BARNEY BIGARD PLAYING IN DUKE ELLINGTON'S ORCHESTRA

rival cabaret. One night, while the band was playing a production number in the floor show, "Animal Crackers", a bomb landed in the roof and gave the band such a blow that Barney avers his sax was playing by itself. Barney had always kidded Nicholas about his year in the Navy, asking whether he wasn't afraid of torpedoes and the like, and Nick always pooh-poohed any such terrors; but after the bombing, when the band began to call the roll, Nicholas was missing. They say he was home before the smoke cleared. Darnell Howard was at home around the corner, sick in bed with the flu, and got up to go to the Plantation when he heard the blast.

The Plantation engagement thus came to an end, and for the next two weeks or so the Oliver band played one-nighters around Chicago and at the Wisconsin Roof in Milwaukee where Simeon joined them, replacing Nicholas. They played an Easter afternoon session at the Sunset Cafe and several college dates. Oliver had been encouraging Barney's clarinet playing by helping him get a new Selmer instrument. The band recorded again for Vocalion-Brunswick in April 1927, and these sides (Vocalion 1112 and 1114) are the last Olivers on which Barney played.

Manager Jay Faggen of the Savoy Ballroom in New York wrote Oliver, offering him a gala two week engagement beginning May 9, 1927. The Goldkette Attractions also booked the band for two weeks in St. Louis prior to the New York opening. They arrived in St. Louis and picked up Henry "Red" Allen and Pop Foster, fresh from New Orleans. The band was using Clarence Black as a front

with his fiddle, but even with this commercial compromise the engagement was a washout. The band found itself stranded in St. Louis without money to get to New York for the grand opening. Finally, they got together enough cash to take the cheapest and slowest train to the Big City. Barney called it "going East in box cars".

They arrived after two and a half days on the night of the opening, just in time to go on. Their wardrobe had been sidetracked, and they scarcely had time to wash up. King Oliver's name appeared on streamers encircling the new ballroom, and the terrific build-up had packed the Savoy to the rafters. Barney recalls the expressions of the girls in evening dress when the Oliver men took their places in dusty traveling clothes. On the other stand was a "sharp"-looking band under the leadership of Chick Webb, with Johnny Hodges on alto. The Savoy management apologized for the boys' appearance, and they were off to a very successful two week engagement.

Leaving the Savoy, the Dixie Syncopators played one-nighters in Philadelphia and Washington. After a two week stand in Baltimore they were stranded again. When the group returned to New York City, Barney wired Charles Elgar in Milwaukee. Simeon had already left in Baltimore. Barney joined Elgar at the Eagle Ballroom in Milwaukee, still playing tenor sax most of the time. The Elgar job lasted through the summer of 1927. Barney made no records with him or with Oliver during the New York period.

After leaving the Oliver band, Luis Russell had installed a group of his own in The Nest in New York, and sent back west for Barney, who returned to Manhattan and joined Russell. Shortly afterwards, Elgar got the Savoy Ballroom job in Chicago and wired urgently for Barney to come back. But Barney decided to stick it out in New York this time. He stayed with Russell about four months, and there is the probability that he played more and more clarinet, although there are no records of this period. At any rate, Duke Ellington's scouts had him spotted at The Nest. When the Duke prepared to go into the Cotton Club, December 4, 1927, Barney Bigard was hired to replace Rudy Jackson. The New Orleans bass player Wellman Braud was largely responsible for Barney's getting the break. Although everybody tried to discourage him, he signed on as tenor saxist and clarinetist.

Right from the start Barney Bigard's hot style on solo clarinet and ensemble tenor sax adapted itself to the great Ellington arrangements that were just beginning to emerge in 1928. It wasn't long until he became so shaped to the Ellington idiom that he himself was composing for the band, alone and in collaboration with Duke. After making the new connection, Barney began to concentrate on his clarinet and soon became the featured soloist on this instrument.

Barney's biography since then is synonymous with the career of the Duke Ellington orchestra; and that's a separate story in itself. Suffice it to say here that from early 1928 until today, Barney has been regularly featured with the Ellington organization. In fact, it could be said he grew up with the band itself to their present high musical standing.

Barney Bigard's technical ability and creative originality place him in high rank among musicians. His musical education has been in the traveled path of jazz itself, from New Orleans to Chicago to Ellington. His clarinet playing is first of all individual. The fact that he taught himself, the second time he took up clarinet, and did not try to mould his style after another New Orleans great, has probably accounted for his ability to meld his own ideas with those of Ellington. His amazing technique has given him the ability to attack notes and passages with the utmost confidence. For instance, he has a very unique way of changing from the low register to high register with a long, smooth glissando. Bigard's tone is full and well-rounded, while his rapid vibrato gives his improvisations colorful intonation. Barney has always used the Albert system of fingering. His favorite clarinet player today is Artie Shaw.

There will be no attempt to include a Bigard discography with this article, since it would also be an Ellington discography. However, it is of interest to list some of the records Barney made without the regular Ellington band, and this will be followed by a selection of Ellington sides on which Barney's clarinet is highlighted. It is interesting to mention that Bigard's first appearance on Ellington wax was probably the Okeh 41014, "Take It Easy" and "Jubilee Stomp", made early in 1928.

Recordings with King Oliver, Al Wynn, Luis Russell and Jelly Roll Morton have been mentioned above. On December 17, 1929, Barney again joined Jelly Roll and Zutty Singleton to make the following trio sides: Victor 38108, "Smilin' The Blues Away" and "Turtle Twist", reissued on Bluebird 10194, and Victor 38601, "My Little Dixie Home" and "That's Like It Ought To Be".

Early in 1937 Cootie Williams, Johnny Hodges, Billy Taylor and Bigard joined Sandy Williams, Tommy Fulford, Bernard Addison and Chick Webb to record under the name of the Gotham Stompers: Variety 541, "Did Anyone Ever Tell You" and "Where Are You", and Variety 629, "My Honey's Lovin' Arms" and "Alabamy Home".

In 1938, when the Ellington orchestra was in Paris, Barney, Rex Stewart and Billy Taylor joined Django Reinhardt to record five sides for the Swing label. Barney did emergency duty on drums for two of these sides. Only two have been issued, "Solid Old Man" and "Monmartre Jump" by Rex Stewart's Feetwarmers on Swing 56. The other sides made were "Low Cotton", "I Know That You Know" and "Finesse".

In 1939 in New York City Barney made about eight blues sides with Lil Armstrong, who contracted the date. On Decca 7638, with Wellman Braud and Big Sidney Catlett, they played accompaniment for Frankie "Half Pint" Jaxon's "Fan It Boogie Woogie" and "Don't Fan Me". Also on Decca 7619 they helped Jaxon make "Callin' Corrine" and "You Can't Put That Monkey On My Back".

On July 24, 1940, "Albany Biggers", alias Barney Bigard, played clarinet with Rex Stewart's Big Seven on the Hot Record Society label. The sides were "Diga Diga Do" and "Cherry", HRS 2004, and "Bugle Call Rag" and "Solid Rock", HRS 2005.

The following Duke Ellington recordings feature Barney Bigard extensively:

Okeh

41013 Take It Easy (first Ellington record featuring Bigard)
8623 The Mooche (Brunswick 8241)
8720 Jungle Jamboree
8869 Old Man Blues
(The above three sides under name "Harlem Footwarmers".)
8836 Big House Blues

Columbia

1813 Mississippi Moan ("Joe Turner and his Memphis Men")
1868, 2833 Beggars Blues
1868, 2833 Saturday Night Function (Above two sides under name "Sonny Greer and his Memphis Men"; reissued on Vocalion 3012.)

Victor

22587, 24486 Mood Indigo
22743 Echoes of the Jungle
23022 Old Man Blues (Bluebird 6450)
24521 Stompy Jones
24674 Saturday Night Function

38036 High Life (Bluebird 6269)
38058 Saratoga Swing (Bluebird 10245)
38065 Sloppy Joe (Bluebird 6396)
38079 Cotton Club Stomp (Bluebird 10242)
38129 Jazz Lips (Bluebird 6396)

26536 Jack The Bear
26577 Congo Brava
26598 Concerto for Cootie
26644 A Portrait of Bert Williams
26731 Harlem Air Shaft

Decca

323 Hyde Park

Brunswick

4238, 6510 Tiger Rag
4009, 6803 Black Beauty
4309, 6806 Harlem Flat Blues
4705, 6810 Jolly Wog
4887, 6813 Wall Street Wail

6265 Rose Room
6317, 8241 Baby, When You Ain't There
6404 Lightnin'
6432 Ducky Wucky
6467 Eerie Moan
6527 Slippery Horn
7546-7 Reminiscing in Tempo, Parts I to IV
7625 Isn't Love The Strangest Thing
7650 Clarinet Lament (Barney's Concerto)
8063 Black and Tan Fantasy
8099 Carnival In Caroline

Master

101 New East St. Louis Toodle-O (Brunswick 7989)
123 New Birmingham Breakdown (Brunswick 7994)
131 Azure (Bigard on tenor sax) (Brunswick 7997)

Columbia

35214 The Sergeant Was Shy
35353 I Never Felt This Way

BARNEY BIGARD and his Jazzopators

Variety

515 Caravan - Stompy Jones (Vocalion 3809)
525 Clouds In My Heart - Frolic Sam (Vocalion 3813)
564 Solace (Lament For A Lost Love) - Four And One-Half Street
596 Get It Southern Style - If You're Ever In My Arms Again (Vocalion 3828)
626 Moonlight Fiesta - Sponge Cake and Spinach (Vocalion 3834)
655 Jazz A La Carte - Demi-Tasse (Vocalion 3842)

Vocalion

3985 Drummer's Delight - If I Thought You Cared
5378 Minuet In Blues - Barney Goin' Easy
5422 Early Mornin' - Lost In Two Flats
5595 Mardi Gras Madness - Watch The Birdie

Okeh

5663 Honey Hush - Just Another Dream

COOTIE WILLIAMS and his Rug Cutters

Vocalion

4425 Chasin' Chippies

REX STEWART and his Orchestra

Vocalion

5448 "Fat Stuff" Serenade
5510 San Juan Hill

Photo courtesy of J. Glover Compton

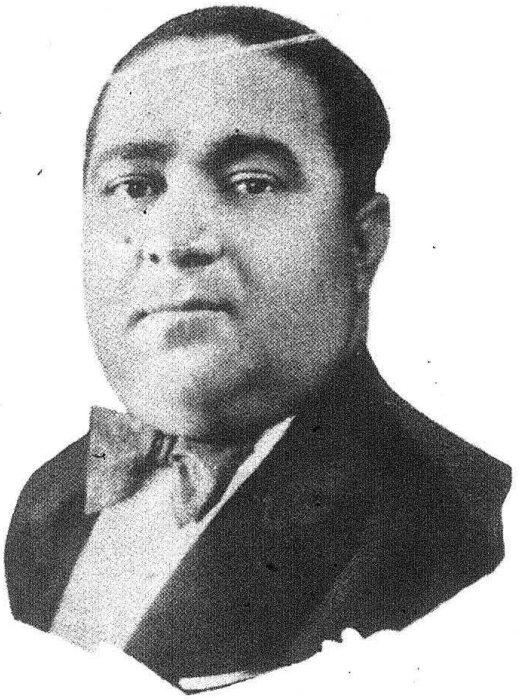
OLLIE POWERS' HARMONY SYNCOPATORS: 1923

Left to right: J. Glover Compton, piano; John Bosley, banjo; Mitchell Slocum, clarinet (deceased); "Bass" Moore, tuba; Horace Diemer, alto; Alec Calamese, trumpet; Eddie Venson, trombone; Ollie Powers (Powell), drums. This band played at The Dreamland in 1923 and early 1924, until Ollie and Glover moved up the street to play at the Oriental with Minor Hall. Late in 1923, Freddie Keppard was added; to be followed, in 1924, by Louis Armstrong. On Ollie Powers' record Tommy Ladnier, it seems, played cornet. Either Keppard or, more likely, Calamese, may have been present as well. Compton's and Diemer's memories conflict on this point. Jimmie Noone replaced Slocum on clarinet for the Paramount recording date.

DISCOGRAPHY OF

JIMMIE NOONE

by Wesley M. Neff



This list represents, to the best of our knowledge, a complete discography of Jimmie Noone. The Vocalion and Brunswick personnels are the consensus of Jimmie Noone, Zinky Cohn, Eddie Pollack, Earl Hines and Tubby Hall. The experience of these men in respect to the records blankets the entire series and, checked one against the other, gives a high degree of accuracy to the details.

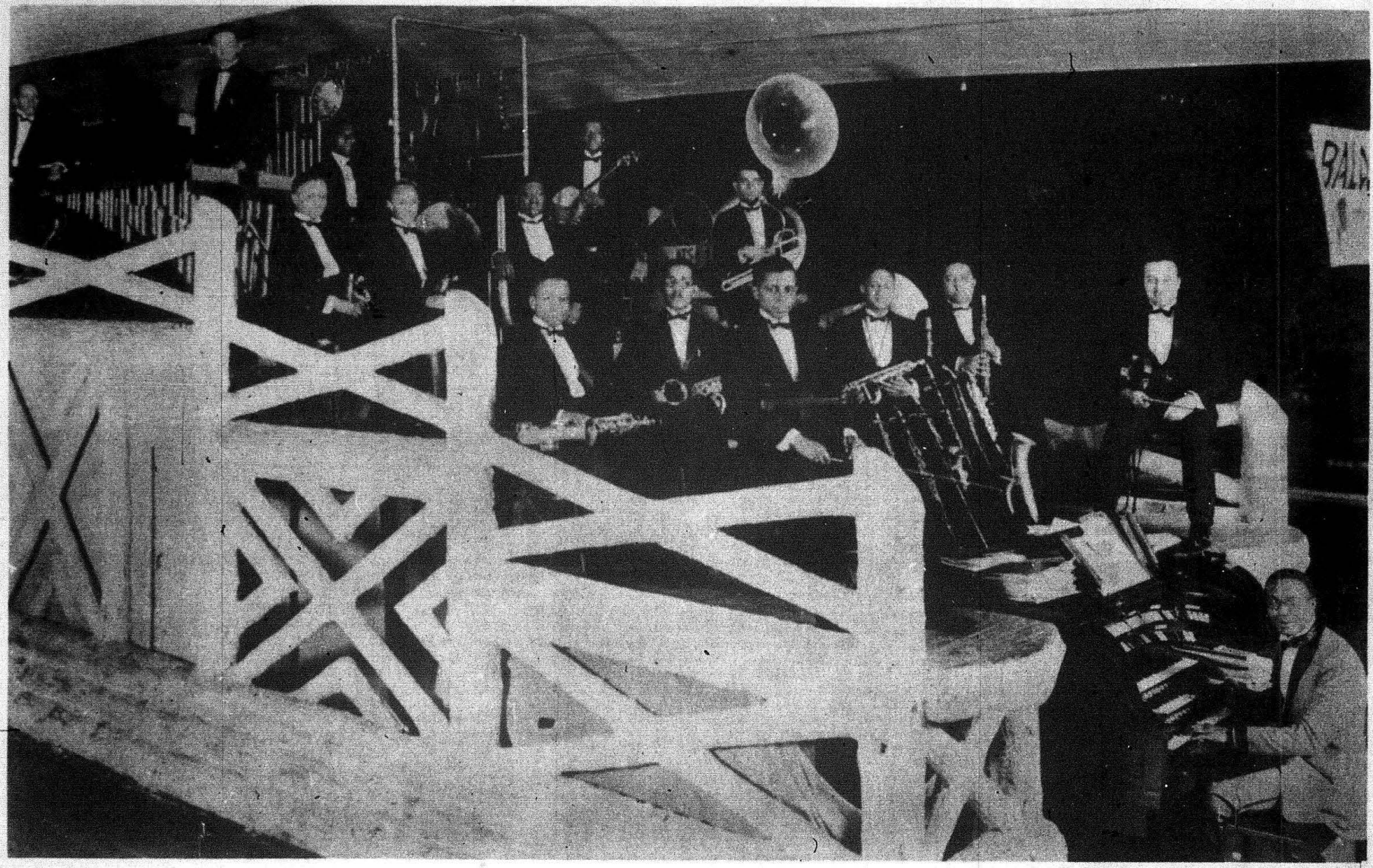
The Ollie Powers personnel was given by Horace Diemer, and checked against the recollections of Glover Compton and Bill Dover. The generosity of Zinky Cohn in making his collection available, the cheerful co-operation of Jimmie, and the advice of Kenneth Anderson on the discography generally are gratefully acknowledged.

The following abbreviations are used: (Para) Paramount; (Clax) Claxtonola; (Ge) Gennett; (Ok) Okeh; (Vo) Vocalion; (Br) Brunswick; (De) Decca; and (EPar) English Parlophone.

W. M. N.

OLLIE POWERS' HARMONY SYNCOPATORS

Alec Calamese, first cornet; Tommy Ladnier, second cornet; Eddie Venson, trombone; Jimmie Noone, clar-



inet; Horace Diemer, alto sax; Glover Compton, piano; "Dago", banjo; "Bass" Moore, tuba; Ollie Powell, drums. Four different masters of "Play That Thing" were issued. "Jazzbo Jenkins" is a vocal recording listed as Ollie Powers with the Harmony Syncopators. Recorded about 1923.

Play That Thing (1502)	Para 12059, 20263, Clax 40263
Jazzbo Jenkins (1538)	Para 12059

COOK'S DREAMLAND ORCHESTRA

Freddie Keppard, Elwood Graham, cornets; Fred Garland, trombone; Jimmie Noone, clarinet; Clifford King, clarinet and saxes; Joe Poston, alto sax; Jerome Pasquall, tenor sax; Tony Spaulding, piano; Jimmy Bell, violin; Bill Newton, tuba; Bert Greene, drums. Late 1923.

So This Is Venice (11729)	Ge 5360
The One I Love (11732)	Ge 5360
Lonely Little Wall Flower (11728)	Ge 5373
Moanful Man (11730)	Ge 5373
Scissor Grinder Joe (11727)	Ge 5374
Memphis Maybe Man (11731)	Ge 5374

COOKIE'S GINGERSNAPS

Featuring Freddie Keppard, Jimmie Noone, and a small group taken from the above personnel. Details unavailable. 1926.

High Fever (9769)	OK 8369
Here Comes The Old Tamale Man (9770)	OK 8369
Love Found You For Me (9771)	OK 40675
Messin' Around	OK 8392

CHARLES COOK AND HIS DREAMLAND ORCHESTRA

Left to right: Tony Spaulding, piano; Norman Buster, xylophone; Bert Green, drums; Elwood Graham, trumpet; "Axe" Turner, trumpet; Fred "Krazy Kat" Garland, trombone; John Shelby, banjo; Rudolph "Sudi" Reynaud, tuba; Clifford King, alto and clarinet; Joe Poston, alto; Stan Wilson, violin; Jerome Pasquall, tenor; Jimmie Noone, clarinet; Jimmie Bell, violin; Charlie Cook, organ. Photo courtesy of Local 308, A.F.M.

LILLIE DELK CHRISTIAN

Acc. by Jimmie Noone, clarinet; John St. Cyr, banjo.

Lonesome And Sorry (9717)	OK 8356
Baby O' Mine (9718)	OK 8356

Acc. by LOUIS ARMSTRONG AND HIS HOT FOUR: Armstrong, trumpet; Jimmie Noone, clarinet; Earl Hines, piano; Mancy Cara, banjo.

Was It A Dream (400956)	OK 8596
Too Busy (400955)	OK 8596
Last Night I Dreamed You Kissed Me (400957)	OK 8607
You're A Real Sweetheart (400954)	OK 8607

Same accompaniment except John St. Cyr, banjo.

Sweethearts On Parade (402208)	OK 8650
I Can't Give You Anything But Love (402206)	OK 8650
Baby (402207)	OK 8660
I Must Have That Man (402209)	OK 8660

• • •

JIMMIE NOONE'S APEX CLUB ORCHESTRA

Jimmie Noone, clarinet; Joe Poston, alto sax; Earl Hines, piano; Buddy Scott, banjo; Johnny Wells, drums. Fall of 1927.

Sweet Sue	Vo 1184
I Know That You Know	Vo 1184
Four Or Five Times (vocal: Noone & Poston)	Vo 1185
Every Evening	Vo 1185
Ready For The River (vocal: Noone & Poston)	Vo 1188
Forevermore	Vo 1188

Lawson Buford, tuba, added:

Apex Blues	Vo 1207
Sweet Lorraine	Vo 1207
Oh Sister Ain't That Hot	Vo 1215
Blues My Naughty Sweetie Gives To Me	Vo 1215

Photo courtesy of Local 308, A.F.M.

JIMMIE NOONE AND HIS EL RADO CLUB ORCHESTRA

Left to right: Johnny Wells, drums; Lloyd Mayes, tuba; Wilbur Gorham, guitar; Eddie Pollack, reeds; Jimmie Noone, clarinet; Zinky Cohn, piano.

Monday Date — Vo 1229
King Joe — Vo 1229

JIMMIE NOONE AND HIS APEX CLUB ORCHESTRA

Jimmie Noone, clarinet; Joe Poston, alto sax; Zinky Cohn, piano; Wilbur Gorham, guitar; Bill Newton, tuba; Johnny Wells, drums; May Alix, vocal. Summer of 1929.

Am I Blue — Vo 1296
Birmingham Bertha — Vo 1296

George Mitchell, trumpet; Jimmie Noone, clarinet; Joe Poston, alto sax; Alex Hill, piano; Junie C. Cobb, banjo; Bill Newton, tuba; Johnny Wells, drums. Winter 1927-28.

It's Tight Like That (vocal: Joe Poston) — Vo 1238
Let's Sow A Wild Oat (vocal: Junie Cobb) — Vo 1238

She's Funny That Way (vocal: Junie Cobb) — Vo 1240
Some Rainy Day — Vo 1240

Same personnel, trumpet not used. Summer of 1928.

Chicago Rhythm — Vo 1267
I Got A Misery — Vo 1267

Love Me Or Leave Me (voc.: Noone, Poston & Cobb) — Vo 1272
Wake Up Chillun, Wake Up (same vocalists) — Vo 1272

George Mitchell, trumpet; Fats Williams, trombone; Jimmie Noone, clarinet; Joe Poston, alto sax; Zinky Cohn, piano; Wilbur Gorham, guitar; Bill Newton, tuba; Johnny Wells, drums.

Apex Blues	Vo 2779, Br 7096*
My Daddy Rocks Me	Vo 2779, Br 7096*
Ain't Misbehavin'	Vo 15819
Off-Time	Vo 15819
After You've Gone (vocal: Helen Savage)	Br 7124#
My Melancholy Baby	Br 7124#

Jimmie Noone, clarinet; Joe Poston, alto sax; Zinky Cohn, piano; Wilbur Gorham, guitar; Johnny Wells, drums. Winter of 1929.

Anything You Want	Vo 15823
That Rhythm Man	Vo 15823

Bill Newton, tuba, added. Spring of 1930.

Serenading The Moon (B3711) (vocal: Elmo Tanner)	never issued
'Sposin' (vocal: Elmo Tanner)	Vo 1415
True Blue Lou	Vo 1415
Satisfied	Vo 1416
Through	Vo 1416
I'm Doin' What You're Doin'	Vo 1436
He's A Good Man To Have Around	Vo 1436
Love	Vo 1439**
Love Me	Vo 1439**
Have A Little Faith In Me (vocal: Elmo Tanner)	Vo 1466
Cryin' For The Carolines	Vo 1466
Should I	Vo 1471
I'm Following You	Vo 1471

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* Brunswick reissue under the name of The Club Ambassadors.
\# Issued under the name of The Savannah Syncopators.
**Issued under the name of Jimmie's Blue Melody Boys.

Deep Trouble	Vo 1490
El Rado Shuffle	Vo 1490
I Lost My Gal From Memphis	Vo 1497
When You're Smilin' (vocal: Georgia White	Vo 1497
On Revival Day	Vo 1506
I'm Driftin' Back To Dreamland	Vo 1506
Three Little Words (vocal: May Alix)	Vo 1554
Something To Remember You By (vocal: May Alix)	Vo 1554

Fall of 1930.

He's Not Worth Your Tears (vocal: Mildred Bailey)	Vo 1580
Trav'lin' All Alone (vocal: Mildred Bailey)	Vo 1580

Jimmie Noone, clarinet; Eddie Pollack, alto and baritone sax; Zinky Cohn, piano; Wilbur Gorham, guitar; Bill Newton, tuba; Johnny Wells, drums.

Virginia Lee	Vo 1518
So Sweet	Vo 1518
Little White Lies	Vo 1531
Moonlight On The Colorado	Vo 1531
You Rascal You (vocal: Eddie Pollack)	Vo 1584
Bring It On Home To Grandma (vocal: Pollack)	Vo 1584

Jimmie Noone, clarinet; Eddie Pollack, alto and baritone sax; Earl Hines, piano; John Henley, guitar; Quinn Wilson, bass; Benny Washington, drums; Art Jarrett, vocal. Summer of 1931.

It's You	Br 6192
River Stay Way From My Door	Br 6192
When It's Sleepy Time Down South	Br 6174
I Need Lovin'	Br 6174

Jimmie Noone, clarinet; Eddie Pollack, alto and baritone sax; Clarence Browning, piano; John Henley, guitar; Quinn Wilson, bass; Benny Washington, drums.

Inka Dinka Doo	Vo 2619
Like Me A Little Bit Less	Vo 2619
Dixie Lee	Vo 2620
Delta Bound	Vo 2620

Jimmy Cobb, trumpet; Jimmie Noone, clarinet; Eddie Pollack, alto and baritone sax; Clarence Browning, piano; John Henley, guitar; John Lindsay, bass; Benny Washington, drums.

Anything For You	Vo 2862
Liza	Vo 2862
A Porter's Love Song	Vo 2888
Shine	Vo 2888
It's Easy To Remember	Vo 2907
Soon	Vo 2907
Here Comes Cookie	Vo 2908
Lullaby Of Broadway	Vo 2908

JIMMY NOONE AND HIS ORCHESTRA

Guy Kelly, trumpet; Preston Jackson, trombone; Jimmie Noone, clarinet; Francis Whitby, tenor sax; Gideon Honore, piano; Israel Crosby, bass; Tubby Hall, drums. 1937.

Sweet Georgia Brown	EPar R2281
Way Down Yonder In New Orleans	EPar R2281
He's A Different Type Of Guy	EPar R2303
The Blues Jumped A Rabbit	EPar R2303

Charlie Shavers, trumpet; Jimmie Noone, clarinet; Pete Brown, alto sax; Frank Smith, piano; Teddy Bunn, guitar; Wellman Braud, bass; O'Neil Spencer, drums. 1938.

Bump It (The Bumps; or Apex Blues)	De 1584
I Know That You Know	De 1584
Four Or Five Times	De 1621
Japansy	De 1621
Call Me Darling, Call Me Sweetheart, Call Me Dear	De 1730
I'm Walking This Town	De 1730

Natty Dominique, trumpet; Preston Jackson, trombone; Jimmie Noone, clarinet; Richard M. Jones, piano; Lonnie Johnson, guitar; John Lindsay, bass; Tubby Hall, drums. 1940.

Keystone Blues	De 18095
New Orleans Hop Scop Blues	De 18095

COLLECTORS' ITEMS

NO MORE DECCA LOFTONS

There are no more Cripple Clarence accompaniments among Red Nelson's Decca records.

The famous crippled blues pianist plays behind Nelson on "Streamline Train -- Cryin'Mother Blues", Decca 7171, and "Sweetest Thing Born -- When The Soldiers Get Their Bonus", Decca 7155, it was revealed in the September 20 JAZZ INFORMATION.

An investigation of all the Red Nelsons -- the Decca catalog shows fourteen sides -- has uncovered no other Lofton accompaniments.

"Grand Trunk Blues" (90465A) -- "Slave Man Blues" (90466AA, Decca 7136, has the same piano and guitar accompaniment as "Detroit Special -- Long Ago Blues"(Decca 7154), mentioned in the September 20 discussion. Like the 7154, this lists Nelson and Avery as co-composers on both sides, increasing the possibility that the pianist may be Charles Avery.

Another excellent coupling by Red Nelson is "Empty Bed Blues". (90690A) -- "What A Time I'm Havin' (Off the Soldiers' Bonus)"(90689A), Decca 7185. The accompaniment on these lively sides is by piano, guitar, bass and saxophone,

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none of whom can be identified.

Which leaves the last four Nelson sides, accompaniment by piano, guitar and bass: "(People, People) The Girl I Left Behind" (90858B)--"Gravel In My Bed" (90856A), Decca 7263; and "Gambling Man" (90857AB) -- "Who Put Those Jinx On Me" (90-859A), Decca 7256. Nelson's singing is as vigorous and original as ever, and the backing is good.

Another interesting record from the Decca race list is "Deep Bass Boogie" (C-9405-A), Decca 7162, by Bumble Bee Slim. This disc was first called to our attention by Ted May of New York, who said the piano accompaniment was worth hearing. Actually, the side is a boogie-woogie solo with Bumble Bee Slim talking up the party in the time-honored fashion of Pine Top's Boogie Woogie. The piano player rampages up and down the keys with a difficult, rolling bass similar to Wesley Wallace's in "No. 29", playing with more energy than accuracy but creating a grand atmosphere. By the end of the record he has doubled the tempo. An identification is suggested by Bumble Bee Slim's first words, which sound like "Give us that deep bass, Blythe."

Lee Green, on Decca 7016, sings "Memphis Fives" (9342) and "44 Blues" (9343). The "Fives", with piano and guitar, is a mediocre take-off on the Memphis Blues. "44 Blues" is the tune made familiar by Roosevelt Sykes, who probably plays the piano accompaniment on the side. Sykes' characteristic irregular bass and chord-pounding right hand are present in elementary form. But Sykes' own version, on Decca 7586, is far superior.

* * *

Bill Riddle of Baltimore, Md., has a copy of the Ozie Ware Victor 21777, "Santa Claus, Bring My Man Back To Me --- I Done Caught You Blues", mentioned by George Beall in an old Hot Jazz, on which the clarinet is unmistakably Barney Bigard. Can anyone identify the other men in the accompanying band?

COW COW - ALBERT WYNN

Collector Sidney Stiber, chairman of New York's new Metropolitan Hot Club, reports a surprising discovery. "Beale Street Drag" and "Southern Jack Chimes", piano solos by Cow Cow Davenport issued on Vocalion 02792 under the name of the "Georgia Grinder", appear to be identical masters of Cow Cow's "Slow Drag" and "Chimes Blues" respectively --the Paramount-Champion issues!

This is unusual especially because the manifold interlocking ownerships of the record industry have never, as far as is known connected Vocalion with either Paramount or Champion. Identification by master number is not possible, for if the Vocalion was actually pressed or dubbed from the Paramount, it was given new master numbers. However, the two pairs of sides are identical, note for note -- far too similar to be separately waxed versions of the same tunes.

Stiber also had a chat with Dolly Armenra (nee Hutchinson), girl trumpet player who worked recently with Sam Price's band in Astoria, Long Island. Dolly played the trumpet on Albert Wynn's Okeh 8350 of "That Creole Band" and "When". She could not remember the full personnel. It included, however, Wynn on trombone; Barney Bigard, clarinet; another reed man ("he used to pal around with Buster Bailey") and a bass player who was with Ellington --evidently Wellman Braud.

THE SOUTHERN SERENADERS

In Down Beat's "Hot Box" for November 1, George Hoefer announced the second of two recent Louis Armstrong finds: recordings with Fletcher Henderson's band, on Harmony, under the name of the "Southern Serenaders".

The first of these, discovered several months ago by Bill McMorrow and Ted Locke, was "I Miss My Swiss" (140819), Harmony 4-H. Two sides were made at the session, it appears, and the second has now been located. It is "Alone At

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LOUIS ARMSTRONG: Knee Drops & Skip The Gutter	OK 8631	$3.00
Mahogany Hall Stomp & Beau Koo Jack (g)	OK 8660	$1.00
Rockin' Chair & I Ain't Got Nobody	OK 8756	$2.00
Sleepy Time Down South & You Rascal You (vg)	OK 41504	$0.75
Dear Old Southland & My Sweet	Parlo R1718	$1.00
LUCILLE BOGAN: Dirty Treatin' Blues & Ain't Walking (e)	Br 7163	$0.75
Alley Boogie & Sloppy Drunk Blues (g)	Br 7210	$0.75
BENNY CARTER: Changes Made & Royal Garden Blues	EVoc S-46	$1.00
CELESTIN'S ORCH.: Station Calls & My Josephine	Col 636	$1.00
Give Me Some More & I'm Satisfied	Col 14200	$1.00
TOMMY CHRISTIAN ORCH.: Swamp Blues & Phantom Blues (e)	Diva 2427	$0.75
EDDIE CONDON: Meet Me Tonight In Dreamland & Diane	Com 505	$0.75
HARRY DIAL'S BLUSICIANS: I Like What I Like & Must Be Love	Voc 1567	$1.50
DUKE ELLINGTON: Misty Mornin' & Blues With A Feeling (g)	OK 8662	$0.75
East St. Louis Toodle-O & Birmingham Breakdown	Br 3480	$1.00
Harlem Flat Blues & Paducah	EBr 02003	$1.00
SEGER ELLIS (with ARMSTRONG): S'posin' & To Be In Love	OK 41255	$1.00
BENNIE GOODMAN: Shirt Tail Stomp & Blue (l)	Br 3975	$0.50
Muskrat Scramble & After A While	EBr 1264	$1.25
HARLEM TRIO: Muddy Water Blues & Blame It On The Blues (g)	OK 40220	$0.75
COLEMAN HAWKINS: Heartbreak Blues & Ol' Man River	Parlo R1766	$1.25
Lady Be Good & Lullaby	Parlo R2007	$1.25
ALEX HILL: Song Of The Plow & Jubilee (e)	Voc 2848	$1.00
EARL HINES: Blue Drag & I Love You (e)	EBr 1388	$0.50
BESSIE JACKSON: My Man Is Boogan Me & Pig Iron Sally	Mel 13342	$0.75
Roll And Rattler & Groceries On The Shelf (g)	Per 0262	$0.50
Jump Steady Daddy & D. B. Woman's Blues	Mel 51258	$1.00
JUNGLE BAND: Dog Bottom & Jungle Mama	Br 4450	$1.00
LONNIE JOHNSON (solos): Stompin' 'Em Along & Strings	OK 8558	$0.75
KANSAS CITY FIVE: Get It Fixed & Dark Gal Blues (g)	Per 4516	$0.75
GENE KRUPA: Blues Of Israel & Three Little Words	Parlo R2224	$1.25
ED LANG: March Of The Hoodlums & Walkin' The Dog	OK 41344	$1.00
SARA MARTIN: You Got Everything & Tain't Nobody's Bizness	OK 8043	$1.00
MASON-DIXON ORCH.: Alabamy Snow & What A Day	Col 1861	$1.00
MILLS BLUE RHYTHM: African Lullaby & Swingin' In E Flat	Col 3038	$0.75
NEW ORLEANS LUCKY SEVEN: Royal Garden Blues & Goose Pimples (vg)	OK 8544	$1.00
RED NICHOLS: Buddy's Habits & Boneyard Shuffle	Br 3477	$1.00
Hurricane & Alabama Stomp (e)	Br 3550	$0.75
JIMMIE NOONE: Three Little Words & Something To Remember	Voc 1554	$1.50
KING OLIVER: Dead Man Blues & Someday Sweetheart (e)	Voc 1059	$1.25
ORIGINAL DIXIELAND JAZZ BAND: Tiger Rag & Reisenweber Rag	EBr 02500	$1.00
LOUIS PRIMA: Breakin' The Ice & I Still Want You	Br 7320	$0.75
DON REDMAN: Chant Of The Weeds & Shakin' The African	EBr 1244	$0.50
HELEN SAVAGE: It's Bad For Your Soul & Just A Little Love (e)	Br 4536	$0.75
SAVANNAH SYNCOPATORS: Wa Wa Wa & Someday Sweetheart	Br 3373	$1.25
SEPIA SERENADERS: Dallas Blues & Alligator Crawl (f)	BB 5803	$0.50
REB SPIKES ORCH.: My Mammy's Blues & Fight That Thing	Col 1193	$0.75
FRANKIE TRUMBAUER: Singin' The Blues & Clarinet Marmalade (vg)	OK 40772	$1.25
Lila & Our Bungalow Of Dreams (e)	OK 41019	$1.00
JOE TURNER'S MEMPHIS MEN: Mississippi Moan & Freeze	Col 1813	$1.00
JOE VENUTI - ED LANG: Sunshine & Wild Cat (vg)	OK 40762	$0.75
Stringing The Blues & Black And Blue Bottom (e)	Col 914	$0.75
THOMAS WALLER: I Ain't Got Nobody & Red Hot Dan	Vic 21127	$0.75
WASHINGTONIANS: Move Over (e)	Lincoln 3054	$1.00
Take It Easy & Black Beauty	Br 4009	$1.00

PIANO RECORDS

HERMAN CHITTISON: Bugle Call Rag & Honeysuckle Rose	EBr 01847	$1.25
MEADE "LUX" LEWIS: Mr. Freddie Blues & I'm In The Mood	EBr 02176	$1.25
JELLY ROLL MORTON: Mr. Jelly Lord & Wolverine Blues	Vic 21064	$1.50
J. SHAYNE ACCOMP.: Tee Rollers Rub (Freddie Nicholson)	Br 7220	$1.25
PINE TOP SMITH: Pine Top's Boogie Woogie & Pine Top's Blues (vg)	Voc 1245	$1.50
HARRY THOMAS: Delirious Rag & Classical Spasm	Vic 18229	$1.00

Last" (140820), Harmony 5-H. Louis has solos on both sides, made when he was with Henderson during the winter of 1924-25.

* * *

Bill Killian of Pasadena, California, questions a point in R. G. V. Venables' Fud Livingston discography. "Don't Mess Aroung With Me" by the Hotsy Totsy Gang, on Brunswick 4044, Killiam writes, is actually a different master of Duke Ellington's "Black Beauty", played of course by the Ellington orchestra. Perhaps Mr. Venables' copy, on English Brunswick, is different.

* * *

Henry Brown and Ike Rodgers, piano and trombone team from St. Louis who made many blues duets and accompaniments for Paramount, areaalso to be found on various early Brunswick race records. One of these turned up recently in the extensive collection of Dick Rieber of Washington, D.C. It's Brunswick 7081 by Mary Johnson, "Western Union Blues" and "Black Men Blues". Trombone (on the first side only) is instantly recognizable. Rodgers, perhaps the "dirtiest" of all blues trombonists, had an unexcelled simplicity and forcefulness.

Rieber also noticed that a disc of "Save My Jelly" by Lil and Will Brown, Black Patti 8008, was issued with the same title, but under the name of Trixie Williams, on Gennett 6107. The same side reappeared again this year among the Varsity reissues of late Gennett race records. Our identification is from memory only, but the side is probably "Got Jelly On My Mind", by Ivy Smith, Varsity 6027.

* * *

Dick Jones of Long Beach, California, has the Whoopee Makers (Duke Ellington) playing "Doin' The Voom Voom" and "Flaming Youth" on Conqueror 7428; he'd like to know when and with what personnel it was made. Also, who accompanied Steve Washington's vocal of "Love Me" and "Blue River" on Vocalion?

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